

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 58.—No. 47.

SATURDAY, NOVEMBER 20, 1880.

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CRYSTAL PALACE SATURDAY CONCERTS.—The Seventh of the Series will take place THIS DAY (SATURDAY), November 20th, at Three o'clock. The Programme will include—Symphony in B flat (Haydn); Entr'acte and Songs from *Egmont* (Beethoven); Serenade and Allegro Gioioso for piano and orchestra (Mendelssohn); Characteristic Piece, for orchestra, "The Sentinel" (Hiller)—first time; "Pas de Letteurs" and "Marche Triomphale," *Les Troyens* (Berlioz)—first time. Vocalists—Mme Sophie Lowe and Mme Isabel Fassel (her first appearance). Pianoforte—Mme Frickenhaus. Conductor—Mr AUGUST MANN. Seats—2s. 6d. and 1s.; Admission to Concert-room, Sixpence.

LONDON BALLAD CONCERTS.—Fifteenth Season.

THE FIRST BALLAD CONCERT, ST JAMES'S HALL, WEDNESDAY Evening next, at Eight o'clock. Artists:—Miss Mary Davies, Miss Clara Samueli, and Mme Antoinette Sterling; Mr Edward Lloyd and Mr Joseph Maas; Mr Santley, Mr Maybrick, and Signor Foli. The South London Choral Association of 60 voices, under the direction of Mr L. G. Venables. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had of Mr Austin, St James's Hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 295, Regent Street.

PAVILION, BRIGHTON.—Mr ALBERTO VISETTI and Mr ISIDORE DE LARA will give a GRAND EVENING CONCERT on the 27th of November. Vocalists—Miss Webbe, Mme Mary Cummings, and Mr Furlong. Pianoforte—Mr Kuhe. Harmonium—Mr Louis Engel. Violoncello—M. Libotton. After the Concert Mr DE LARA's new Operetta, entitled "WRONG NOTES," will be given by the following artists: Miss Annie Sinclair, Miss Blanche Grosvenor, Mr Furlong, Mr Horace Dorn, and Mr de Lara. Conductor—Mr ALBERTO VISETTI. Tickets to be obtained at Messrs Lyon & Hall, Brighton.

THIS EVENING.

MADAMES LIEBHART and EMES'S SIXTH SATURDAY MISCELLANEOUS CONCERT, at LADBROKE HALL, Notting Hill, W. THIS (SATURDAY) EVENING, November 20th, at Eight o'clock. Madmes Liebhart, Emes, E. Martens, Romili, and Alice Fairman; Messrs Frank Elmore, A. Martens, Young, and Vergara. Pianoforte—Herr Lehmyer. Violin—Signor Erbs. Conductor—Signor A. ROMILI. Popular prices—3s., 2s., and 1s. Tickets at Mrs Gate's, Stationer, 9, Ladbrooke Grove Road; and at the Hall.

SATURDAY ORCHESTRAL CONCERTS.—The SECOND CONCERT will take place at ST JAMES'S HALL, on SATURDAY Evening Next, November 27th, at Eight o'clock. Vocalists—Mme Patey and Signor Foli. Solo Pianoforte—Mme Frickenhaus. Orchestra of 60 performers. Leader—Mr V. Nicholson. Conductor—Mr FREDERIC H. COWEN. Tickets, 7s. 6d., 3s., and 1s., at the usual Agents, and at Austin's, St James's Hall. The remaining Concerts will take place on Saturday Evenings, December 4 and 18.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Fourteenth Season, 1880. NOTICE.—The next SOIRÉE MUSICALE will take place on THURSDAY, the 26th November, instead of Wednesday, the 24th, as previously announced. Members elected on or before the 23rd of November will be introduced. Full Prospectus on application to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

"TIS ALL THAT I CAN SAY."

MR DE LARA will sing HOPE TEMPLE's new Song, "TIS ALL THAT I CAN SAY" ("I LOVE THEE"), poetry by Tom Hood, at Mr Kuhe's Concert at Brighton, on Monday, November 29th.

"MY SWEETHEART WHEN A BOY."

MR F. R. WILLIAMS will sing WILFORD MORGAN's popular Song, "MY SWEETHEART WHEN A BOY," at Camden Town, in December.

"I NAVIGANTI" ("THE MARINERS").

MDME EDITH MURRAY, Mr JOHN CROSS, and Mr FRANK WARD will sing RANDEGGER's popular Trio, "I NAVIGANTI" ("THE MARINERS") at the Holborn Town Hall, Monday, December 6th.

"THE MESSAGE."

MR VERNON RIGBY will sing BLUMENTHAL's admired Song, "THE MESSAGE," at Blackheath, November 20th; St James's Hall, December 7th; and Town Hall, Birmingham, December 9th.

"ALICE, WHERE ART THOU?"

MR VERNON RIGBY will sing ASCHER's popular Song, "ALICE, WHERE ART THOU?" at Blackheath, November 20th; St James's Hall, December 7th; and Town Hall, Birmingham, December 9th.

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MISS LOUISA BALL, the Youthful Elocutionist, will recite (by desire), in December, for the Benefit of the Post Office Messengers' Concert, the following poems: "THE CHILD MARTYR" (EDWARD OXFORD, Esq.), "LITTLE JIM" (by FARMER), and "WILLIE'S GRAVE" (by EDWIN WAUGH).

"KILLARNEY."

MISS BEATA FRANCIS will sing BALFE's popular Song, "KILLARNEY," at Chelsea Vestry Hall, November 18; the Vestry Hall, Hampstead, on the 26th; and at St James's Hall, on December 9th.

"ALICE, WHERE ART THOU?"

MR JOHN CROSS will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Camberwell, on November 25th; and at the Holborn Town Hall, on December 6th.

NOTICE

MADAME ENRIQUEZ requests that all communications respecting ENGAGEMENTS be in future addressed to Mr KEPPEL, 221, Regent Street, W.

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("I LOVE THEE, I LOVE THEE.")

(SONG.)

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SATURDAY ORCHESTRAL CONCERTS.

Like Freedom's battle, "bequeathed from bleeding sire to son," is the fight to successfully establish orchestral concerts in London. Time after time its standard-bearer falls, and ever, as one succumbs, another springs forward to pick up the flag and carry it aloft. Perseverance like this sooner or later wins the day, and, happily, every leader in the enterprise thinks that the prize of victory, gained over the bodies of so many predecessors, may be his. Hence the supply of leaders neither fails nor is likely to fail. "Hope springs eternal in the human breast," and the procession will go on, if need be, till crack of doom. At present Mr F. H. Cowen heads what many people of downcast spirit regard as a forlorn enterprise, the young musician having begun a first series of four concerts in St James's Hall on Saturday evening. We are not among those who hold that Mr Cowen will necessarily suffer defeat. He has advantages on his side such as may, if properly used, turn the scale of victory; among them a public interest, never so great or so general as now, in all that concerns good music, besides which there is the fact that the entire direction of, and responsibility for, the venture centres in a musician who joins artistic culture and liberality of taste to the energy of youth. Orchestral concerts have failed again and again for lack of two qualifications, which, we may venture to believe, Mr Cowen's enterprise possesses. Those qualifications are a high standard, adhered to unflinchingly, and a resolution that does not give way because reward fails to come at once. The second, let us add, is a distinctly compound affair, implying not only a state of the mind, but a condition of the pocket. While the one is firm set, the other should be deep and full enough to bear the drain which must needs go on, as a public of slow receptivity and appreciation are learning—first, that the concerts exist, and next, that it is "good form" to support them. But, important though these considerations are, the great thing is to deserve success by offering a really good article. In the musical market, as in all others, the best wares are quickest bought when priced at the current rate and Mr Cowen, if he be wise, will set his face like a flint against inferior stuff and second-rate workmanship. Inflexibility of purpose may seem a course as easy as it is obvious, but, in fact, nothing could be harder to sustain. No sooner does a man launch a musical enterprise and set sail, as he fondly hopes, for a cruise over summer seas, than one syren after another begins luring him to his doom. Self-esteem whispers, "Crowd the programme with your own works, even at the expense of better." Social influence pleads on behalf of this or that distinguished amateur who is silly enough to fancy he deserves a place in the glorious company of masters. "Native talent" demands favours because of its nativity rather than its merit, and cries out when a certificate of birth is not accepted as a passport. Last, but not least, the entire force of impudent inefficiency clamours, while crowds of unknown aspirants plead for a place upon the platform. Let us hope that Mr Cowen will remain deaf to all these voices, thinking only of his duty to the public—the duty that requires him to set forth, in the most perfect manner possible, the best that art can furnish of new and old. To this end he has provided himself with an orchestra excellent in point of quality, while strong enough in numbers for the effect required by a good deal of the music it will be called upon to play. Beethoven contended for seventy instruments, and, in all likelihood, Mr Cowen's band will count as many when encouragement justifies the outlay. At present it includes no more than sixty; but then every instrument is in good hands, and though these be days when music is often made to assail the ear like a foe, the judicious still regard quality rather than quantity as a test of worth.

The programme of the opening night was much diversified; but its contents may be conveniently classed as old and new. In the first category were the overture to Cherubini's *Anacreon*, Mendelssohn's overture, *Ruy Blas*, and Beethoven's Symphony in F (No 8). Respecting these works there is nothing new to say, nor need remarks upon their performance be prolonged. Amateurs will readily assume that an orchestra such as Mr Cowen's, directed by a musician who unites experience to uncommon ability, could not give other than a generally acceptable rendering of compositions so familiar. The tempi indicated by Mr Cowen were at fault, we think, only in one instance, but that was important. No doubt the matter is largely determinable by individual feeling, and conductors should on no account tie themselves down to the precise figures of the metronome—an instrument which Mendelssohn, among conductors of the highest rank heartily condemned. At the same time, Mr Cowen's judgment led him, in our opinion, to take Beethoven's opening *allegro vivace e con brio* at a rate of speed which lost to the movement some of its essential vivacity and fire. Otherwise the conductor was beyond reproach, while the tempi of both *allegretto* and *minuet* were exact to a shade. The novelties in the

programme began with an *Andante* and *Presto agitato*, in E, for piano and orchestra, the work of Mr Oscar Beringer, by whom the solo instrument was played. Mr Beringer is a musician associated, rightly or wrongly, with what are called "advanced" ideas and "higher development" tendencies. But very few or none of the distinguishing faults of these ideas and tendencies were observable in his music and his playing. Both the movements of the work are as clearly constructed and melodious as though symmetry and tunefulness were unassailed fashions; the orchestra is handled with ease and effect, and the pianoforte passages are often of a brilliant character. Mr Beringer—one of the best pianists now before the public—played his own music right well, and was rewarded by unanimous applause. Following the pianoforte piece, which had been previously heard in public, came an overture never before played. This is the work of Mr Julian Edwards, a very young man, of whom nothing seems to be known save that, with the enterprise of youth, he has written a three-act opera, *Corinne*, and endowed it with two overtures, the second of which was the one performed. Mr Edwards, it seems, accepted the invitation given by Mr Cowen to all English composers having orchestral works on hand, and may consider himself fortunate in being the first to obtain an introduction to the public by the means thus generously offered. We will not quarrel with Mr Cowen's choice. The overture, though obviously written by one who has much to learn, shows a capacity worthy of recognition and encouragement. Crude as the orchestration may be, it has happy moments, and while episode and mere "padding" are largely used, indications are not wanting of material which, properly developed, would make unnecessary a resort to such things. Mr Edwards will turn the performance of his overture to the best possible account should he be induced by it to persevere with studies which, however less heroic than public appearances, are, just now, much more essential. The third novelty was a *Concerto Romantique*, for violin and orchestra, by M. Benjamin Godard, a young French composer, whose music has been heard amongst us on various occasions of late. We must take exception to the title of the piece. Romantic it may be, but a concerto, as the masters have taught us to understand the term, it is not. Rather should we describe the work as a "fortuitous concourse" of four violin solos, with orchestral accompaniment, since beyond accompaniment the orchestra is seldom permitted to go. We will not, however, quarrel with M. Godard on this account. His music has merit enough of its kind to atone for a false description. The opening *allegretto* is one of considerable originality and very decided character; while, if the sentiment of the *adagio* be forced and unpleasing, amends are made by a pretty *canzonetta* and a spirited as well as quaint *finale*. M. Godard, whatever he may lack, possesses individuality, and how much that means every amateur, weary of mere echoes, is able to estimate for himself. The solo was played in excellent style by M. Musin, who distinguished himself above all by a graceful and refined execution of the *canzonetta*. Last in this array of new works came Nos. 11, 12, 20, and 21 from a second set of Hungarian Dances, adapted by Herr Brahms for two performances on one pianoforte. These elegant and characteristic trifles received all needful justice at the hands of Mr Cowen and Mr Beringer, but whether they and their companions are equal in merit to the first set remains open to doubt. Mrs Osgood and Mr Santley were the vocalists; the American soprano singing Gounod's "Far greater in his lowly state," and the charming air, "The rain is over," from Mr Cowen's *Deluge*; while Mr Santley contributed, and had to repeat, an air from *Mireille*. Both were heard at their best, and much enhanced the enjoyment of the audience. There only remains to add that Mr Cowen conducted unobtrusively, but with intelligence and readiness of resource throughout.—D. T.

CORLENTZ.—The Empress of Germany graciously invited Miss Minnie Hauk to sing at the Musical Matinée given by her Majesty here on Saturday, the 13th inst. The invitation was forwarded to Hanover, where Miss Hauk has been playing at the Theatre Royal with such brilliant success that the management has begged her to make a fresh engagement for the early part of December.

MELBOURNE (Victoria).—At the Operahouse, *H.M.S. Pinafore* has had great success. On 7th August a concert was given in the Melbourne Athenæum by the Melbourne Liedertafel in favour of Mr B. T. Moroney, as a bass singer and a valued member. On the 11th August the Brighton Harmonic Society, conducted by Mr Julius Herz, produced for the first time in Australia, Ebenezer Prout's dramatic cantata, *Hereward*. The work itself is very highly thought of, and the performance was creditable, considering the resources at disposal. The Melbourne Philharmonic Society gave their 179th concert in the Town Hall on August 17. The programme included a new cantata, by Alfred Plumptre, entitled *Spring*, and Schumann's *Pilgrimage of the Rose*.

HER MAJESTY'S THEATRE.

The repertory of the present season was augmented on Thursday by the production of *Lucrezia Borgia*, with Mme Giovannoni Zacchi as the vengeful heroine. It is not to be expected, perhaps, that the Italian soprano, with all her uncontested qualities, will bear an inevitable comparison with the great artist who last played the Duchess of Ferrara upon our lyric stage. Nor may we hope that Mme Zacchi will be able to reinstate Donizetti's opera in the favour which a changed, and, we must add, an improved taste has lost to it. Only the greatest dramatic and vocal genius could effect a miracle of this kind, and, lacking such a genius, it is at least questionable whether *Lucrezia Borgia* should not be permitted to repose upon the laurels it gathered in former and less fastidious years. All the same, however, is recognition due to the measure of Mme Zacchi's success. The lady is an intelligent and capable artist, of a kind not now common.

On Friday *Il Barbiere* was played for the first time this season, with Mdlle Elisa Widmar as Rosina; Signor Aldighieri as Figaro; Signor Vizzani as Almaviva; and Signor Zoboli as Bartolo. The cast was scarcely a strong one for London, even in the "cheap" season, while the performance suggested that those concerned in it were bent upon illustrating a well-known adage respecting too much familiarity. *Il Barbiere*, with a company of Italians on the stage, ought to run of itself, and it undoubtedly ran on Friday, but with more jerks and slips than were quite agreeable. Mdlle Widmar was a decidedly weak Rosina. She made little of the character and not much more of the music, though considerable applause followed "Una voce," her best effort. The Figaro of Signor Aldighieri had many points of excellence. It was spirited, entered thoroughly into every scene, showed no mean sense of humour, and gave admirable effect to a good deal of the music. At the same time, Signor Aldighieri put the character too much in evidence. To some extent he could not help this, since, artistically, he towered far above his colleagues; but otherwise he acted and sang with more than a becoming idea of the importance of his part. After all Rosina and Doctor Bartolo, to say nothing about Almaviva, are of consequence to the opera. Signor Vizzani may be complimented upon the facility with which he sang the florid music entrusted to him; and Signor Zoboli deserves praise for an embodiment of the Doctor which the house found much to its taste. Signor Ghilberti appeared as Don Basilio.

Il Trovatore was to have been performed on Saturday, but gave way to *La Traviata*, in which Mdlle Rosina Isidor played the heroine, as on former occasions.—D. T.

Mme Giovannoni Zacchi has made a decided advance in public opinion by her performance of the heroine of *Lucrezia Borgia*, which, if by no means perfect, has a great deal to commend it. Signor Runcio was a very acceptable Gennaro, and Signor Ordinas a not unacceptable Duke of Ferrara. At the second representation of *Lucrezia*, the part of Maffeo Orsini, owing to the absence of Mme Trebelli, was assigned to a new comer, Mme Amadi, who made a highly favourable impression, especially in the *brindisi*, "Il segreto per esser felice," which she sang with great spirit, winning, by general consent, an encore. Mme Amadi has a mezzo-soprano voice of agreeable quality and at easy command. Her singing is natural and unforced, and her manner extremely prepossessing. She promises to be a real acquisition to Mr Armit's company. The recent performance of Rossini's immortal *Barbiere* was chiefly remarkable for Signor Aldighieri's vivacious impersonation of Figaro; although the Bartolo of Signor Zoboli, a practised old histrion, was full of quiet humour, Mme Bauermeister was an irreproachable Berta, and Sig. Ghilberti a fair Basilio. Mdlle Widmar was Rosina, with Signor Vizzani as her Almaviva. Signor Li Calsi conducted. The production of Signor Tito Mattei's new opera is postponed.

M. LAMOUREUX, late conductor of the Grand Opéra in Paris, and enthusiastic promoter of Handel's music in Paris, has been in London during the last ten days. M. Lamoureux contemplates giving a series of concerts, orchestral and choral, next March, in order chiefly to make us acquainted with new works of interest by French composers.

ST ANNE'S.—The usual Special Advent Services at St Anne's, Soho, will commence on December 3rd, and be continued on the two following Fridays. Bach's cantata, "My Spirit was in heaviness," will be sung as Anthem, with full orchestral accompaniment, under the direction of Mr Barnby. Early in the New Year it is intended that the Church Choir shall, in addition to their present duties, take up the study of secular music. It is proposed to introduce some new and comparatively unknown works.—*Musical Times*.

MICHAEL IVANOVITCH GLINKA.

(Concluded from page 729.)

We have narrated Glinka's life; we have said what was the fate of his works in Russia and abroad. The following anecdote will convey an idea of his influence on the musicians of his own country.

During the latter period of his residence in Russia, Glinka was frequently visited by Dargomijski. This composer, possessed of very good natural talent, ought, according to Glinka, to have excelled especially in comic opera. This estimate did not particularly flatter the author of *Roussalka*, but Glinka persisted in his opinion, saying: "No less talent is required to succeed in the light than in the serious style, only it must be a peculiar kind of talent." One day, Dargomijski called to show Glinka a piece he had just composed. Glinka thought he saw in one passage a reminiscence from a number in *Roussalka*. He mentioned the fact to his friend, whereupon the latter replied: "Ah, gracious brother, every one robs you, as you know very well; let a friend, then, for once in a way crib something from your works." Dargomijski, indeed, never hesitated borrowing largely from Glinka. After Glinka's death, Dargomijski became in his turn chief of the Russian School of Music. To decide whether the school has progressed in his hands, or has not deviated somewhat from its due course, is a question for a fresh essay, and such a one we may some day submit to the kind attention of the readers of the *Ménestrel*, begging beforehand our obliging St Petersburg correspondents to excuse us if we do not always agree with them.

It is not for us to predict what may be the future of the Russian school. If it be true, as certain artists—not the least—maintain, that we are on the eve of a complete musical revolution; if the ancient modes are to re-appear on the scene and dethrone modern tonality, which was established on their ruins; and if the gamuts of the Orientals are to invade European music, it is probable that we shall be preceded in this direction by the Russians, accustomed as they are by their folk-songs to all the eccentricities of a tonal system of which we have lost the sense and the tradition. But, whatever may be its future destinies, the Russian school comprises at the present day composers full of talent, ardour, and conviction; an abundant stream of sap is rising through its branches. It is sufficient for us to mention the names of Serof, Balakiref, Borodine, Moussorgski, Rimski-Korsakof, Cui, and those more familiar to us of Rubinstein and Tchaikovsky, to show the importance of the musical movement at St Petersburg. This school dates back to Glinka. He is its founder and creator; he is the patriarch and father of this numerous generation of musicians. He was the first who conceived the idea of working the mine of popular melody, all the wealth of which is not yet known. Let us add that, thanks to a happy alliance of clear form with an excellent feeling for expressive style, he is, and deserves to remain, the great classic of his country. This is the reason of our undertaking the present study, being persuaded that a man is serving his compatriots by rendering them acquainted with the history of other nations and by studying seriously and without prejudice the grand manifestations of art occurring beyond the frontiers of his own country.

OCTAVE FOUQUET.

LEIPZIG.—A three-act comic opera, *Die Bürgermeisterin von Schorn-dorf*, has been produced at the Stadttheater—third novelty there since the 29th August. The words and music are by Herr August Reissmann, also author and composer of *Gudrun*, a serious opera brought out some years ago. Herr Reissmann's latest venture is not even so successful as his first, and that disappeared quickly from the bills. Despite the well-meant efforts of friends, the fate of the *Bürgermeisterin* was sealed on the first night.—The programme of the first Soirée of Chamber-Music at the Gewandhaus included Mozart's stringed quartet in E flat, Schumann's piano-forte trio in F, and Mendelssohn's stringed quartet in E minor. The performers were Reinecke, Schradieck, Bolland, Thümer, and Schröder. The Gewandhaus Committee have not yet begun erecting the new "Concerthaus," to be built after the prize-plans of Gropius and Schmieden, of Berlin. 637,500 marks have been subscribed, but 200,000 more are required.

* Camille Saint-Saëns ("Causerie Musicale," published in the *Nouvelle Revue*), and Bourgault-Ducoudray (*Conférence sur la Modalité dans la Musique grecque*).

SCRAPS FROM PARIS.

(From a Correspondent.)

At last *Le Comte Ory* has been revived at the Grand Opera, and, though not executed in a style to please those few who remember the original cast, has proved a welcome addition to M. Vaucorbeil's repertory. The principal parts were sustained by Mdlles Daram, Janvier, Mad. Nivet-Grenier, MM. Dereims, Melchissédec, and Boudouresque, who conscientiously do their best. That they are not all that could be desired is their misfortune, not their fault.

Speaking of this charming creation, *La Revue et Gazette Musicale* says:—

"*Le Comte Ory*, by its proportions and style, belongs as, it were, to a new class of work, to which M. Vaucorbeil wishes to assign once more a place of honour in his theatre. When first produced, on the 20th August, 1828, it had already undergone many transformations both in the book and the music. We know the popular Picardy song, picked up and developed by Laplace, whence it sprang. The gallant Count was, in the first instance, the hero of a short vaudeville, *Le Comte Ory, Anecdote du XIe Siècle*, by Scribe and Delestre Poisson; the amusing situation of the Page, altered again and again, was there in its integrity. We know what a clever musical scene Rossini made of it. The authors of the original piece were very nearly making a comic opera of it, for their vaudeville was full of couplets and duets, almost all the music of which belonged to Mozart. After its first success, *Le Comte Ory* was well entitled to promotion; increased by an act, it was transferred, therefore, to the Opera in the form in which it now appears there. The music, also, was an adaptation. As manager of the Théâtre-Italien, Rossini, like everyone else, determined to celebrate the coronation of Charles X. in 1825. He got some one to 'adapt' a vaudeville de circonstance, perpetrated, a short time previous, by Jauslin de Lassalle and Crosnier, and named *Le Voyage à Reims*; on this extemporised book he embroidered a singular score, which took the title of *Il Viaggio à Reims, ossia l'Albergo del Giglio d'Oro*. Nothing remains of this score, sung by Mdlles Pasta, Esther Monbelli, and Cinti, by Donzelli, Zucchielli, Levasseur, Bordogni, and Pellegrini, but the pieces incorporated in *Le Comte Ory*. We know, however, that the short act lasted three hours, and was divided into two parts, separated by a ballet, containing a fine duet for clarionets. Each part had a grand finale, and in the last one there was a medley on national airs, among them being 'Vive Henri IV.' which, harmonized in different ways, and even as a sacred air, occupied the place of honour. *Il Viaggio à Reims* did not die with the circumstance which called it into being. In 1848 the manager of the Italiens made certain changes in the book, and introduced among the characters a timid Parisian, played by Ronconi, and the opera, which had glorified Charles X., glorified under the title of *Andréa a Parigi, the Republic*; history does not tell us whether 'La Marseillaise' was substituted for 'Vive Henri IV.' This political music had not attracted the public long and would have been consigned to oblivion, if Rossini, who was writing *Guillaume Tell*, after achieving a brilliant triumph with *Motet*, had not wanted to supply the Opera with another success preparatory to a thoroughly new work from his pen. He took up again, therefore, the music of *Il Viaggio à Reims*, cut out the portions bearing too strong evidence of the circumstance which had suggested them, added some numbers suited to the fresh situations in the book, drew somewhat on his earlier works, and thus created *Le Comte Ory*. The old pieces are: the introduction as far as the scene of the Governor and the Page; the Countess's air, 'Lente Souffrance'; the finale of the first act, with the celebrated piece for four voices; the duet, 'Ah, quel respect, Madame,' sung in *Il Viaggio* by Pasta and Donzelli; and the duet of Isolier and the Comte, 'Une Dame de haut Parage.' The Countess's short march was taken from *Edoardo e Cristina*. Only three pieces were new, but two sufficed to ensure success; these were the grand Drinking Scene and the Trio in the second act, a trio adorable by its grace and appropriateness for the stage."

"*Le Comte Ory*, did not cease for twenty years to be a stock-piece. Originally performed, as we know, by Mdlmes Cinti-Damoreau and Jawurek, by Nourrit and Levasseur, it required singers both male and female, especially the former, possessing agile voices and familiar with the Italian school. The parts of the Countess and Isolier, the Page, parts, if ever such parts existed, for chanteuses légères, were comparatively easy to sustain; but this was not the case with the part of the tenor, and the school of singing inaugurated about 1840 produced an ever growing scarcity at the Opera of artists capable of executing music all vocalization and runs. Lafont, who under-studied Nourrit, was equal to the part after Nourrit left; then Mario took it, and then the second light tenors in the Italian style disappeared. In 1857, M. Boulo, and, in 1863,

M. Warot, essayed the task, but without much success. During this time, Mdlmes Dorus-Gras, Dussy, Dameron, Vandenheuvel-Duprez, and De Taisy replaced the original representatives of the female characters. Lastly, to complete the historical particulars connected with *Le Comte Ory*, we must not forget to mention that its production was marked by two innovations. In the first place, Habeneck, the conductor, directed with the violin, while Herold, at the first desk, controlled the chorus. But the experiment was not very successful. In the second place, it was in *Le Comte Ory* (and not in *Le Philire*, as stated by Castil-Blaze), that the curtain was dropped between the acts for the first time at the Opera. Lastly, in 1853, on the occasion of public rejoicings, there was a gala performance of *Le Comte Ory*, but the management hit on the ingenious notion of separating the two acts by the ballet of *Oryfa*. The revival of the work in 1863 was so deficient in brilliancy as hardly to count."

The other most important event lately at the Grand Opera has been the re-appearance of M. Maurel as the protagonist in M. Ambroise Thomas's *Hamlet*. He was applauded throughout, and re-called after every act. Mdlle Daram, as the Ophelia, and Mdlle Richard, as the Queen, contributed their share to the success of the performance.—The new Breton ballet, *La Korrigane*, with Mdlle Mauri in the principal character, is promised definitively for Monday, the 29th inst. But promises, like pie crusts are made, &c.—especially at the "first lyric theatre in the world."

At the Opéra-Comique, Mdlle Marie Vanzandt, having returned from her successful tour in northern latitudes, has resumed her part in M. Ambroise Thomas's *Mignon*, and is a greater favourite than ever.—*Les Contes d'Hofmann* and *L'Amour Médecin* are both in active rehearsal.—M. Taskin has been re-engaged by M. Carvalho for three years.

Belle-Lurette continues to draw at the Renaissance. Mdlle Jane Hading, who sustains the principal character, the pretty washer-woman, afterwards Duchesse de Marly, has also renewed with her manager for three years.

The following are the artists engaged to support Mdlle Adeline Patti, next March and April, at the Théâtre des Nations: Mdlle Nina Pedemonti (soprano), Mdlle Eliza Pozzi (second soprano), Mdlle Tremelli (contralto), M. Nicolini (tenor), Signori Panzetta (light tenor), Signor Angelo Fiorentini, Signori Cotogni and Vaselli (barytones), Signor Ciampi (buffo), Signor A. Pinto (first basso), Signor N. Manni (second basso); conductor, Signor Mancinelli; chorus-master, Signor Fontana.

Once more the hopes of those who desired to see the Théâtre-Lyrique re-established, and located in the Théâtre de la Gaîté with liberal grants both from the Municipality and the Government, have been doomed to disappointment. At a recent meeting of the Municipal Council, it was resolved to let the Gaîté for eighteen years to the private manager offering the best terms.—Mdlle Lemmens-Sherrington is expected at the commencement of January. She will be accompanied by two daughters, who will then make their débuts as singers.—M. Vidal y Llimona, publisher of the Madrid *Cronica de la Musica* and impresario of the Spanish concert-tours of Señor Sarasate and M. Saint-Saëns, is now here.—M. Worma, of the Théâtre-Français, has been appointed Professor of Elocution at the Conservatory, in place of M. Monroe, resigned.

THE NEW RUSSIAN PIANIST.—M. Constantin Sternberg, the young piano virtuoso, was last night subjected to the dangerous ordeal of a debut in the Academy of Music. The house was well filled with people whose faces are familiar to all frequenters of musical entertainments, the representatives of rival piano houses being especially prominent. The fact that M. Sternberg stood the test bravely, and accomplished the task he had undertaken is no insignificant proof of his ability. Before the first movement of Scharwenka's Concerto in B flat minor was finished, it was evident to every candid musician in the house, that M. Sternberg was no pretender in the art of piano-playing, and when the third movement was ended he had won a host of admirers. In Grieg's "Aus dem Norwegischen Volks-Lieben," light, graceful pieces, and Liszt's *Rhapsodie Espagnole*, M. Sternberg shone. He is an unaffected, self-possessed player—a great pianist, in short—and was received with much cordiality, and rewarded for his efforts by several re-calls and a chaplet of laurel leaves.—*New York World*.

"TWA HOURS AT HAME."

Last night Mr Kennedy, the great Scottish vocalist, along with three members of his musical family—Misses Lizzie and Kate Kennedy, and Mr James Kennedy—gave their popular entertainment, "Twa Hours at Hame," in St Margaret's Hall. It is four years since Mr Kennedy was in Dunfermline, and since that time he has made successful tours through South Africa and India; but neither age nor foreign travel appear to have diminished in the slightest degree either the quality or volume of his voice, or the pawky humour of his anecdotes and illustrative remarks. Last night he proved a host in himself, and kept a large and appreciative audience in the best of spirits while relating several of his drollest stories, and singing some of his most characteristic Scotch songs. In a long programme, where so much that was really excellent was rendered, it is difficult to particularise; but we believe that those who were present will agree with us when we say, that he particularly excelled in such songs as "John Grumlie," "The weary pund o' tow," "The Laird o' Cockpen," "A man's a man for a' that," and "Allister Macalister." Mr Kennedy's talent for impersonating Scottish character while rendering a Scotch song was most humorously exemplified in the singing of the three former pieces; while his thorough appreciation of the sturdy independence of the Scottish character was forcibly illustrated by the spirited way in which he rendered "A man's a man for a' that." His greatest effort was, however, his singing of the great patriotic declamatory song, "Scots wha hae." This he rendered in splendid style, and fairly roused the enthusiasm of his audience to the persistent encore pitch. Of Mr James Kennedy, it is only necessary to say, that he proved himself last night not only a powerful, but a highly-cultivated singer. During the evening he gave a most effective dramatic rendering of "Young Lochinvar"; while the great compass of his fine baritone voice was clearly shown in the apparent ease with which he tackled the very trying song, "The Lass o' Ballochmyle." Mr J. Kennedy has been studying music for some two years in Italy, and that he has not spent his time there in vain was very apparent from the artistic way which he sang the well-known Italian aria from Verdi's opera, *Un Ballo in Maschera*. Miss Lizzie Kennedy has a clear, musical soprano voice of considerable compass; and, besides taking part with her sister and brother in several beautiful trios, she sang with much taste and feeling, "My heart is sair for somebody," and more particularly the pathetic song, "Annie's Tryst." Miss Kate Kennedy, who has a very sweet contralto voice, only favoured the audience with one solo, "The Parting Hour"—a copyright piece, by Mr J. Kennedy; but the tasteful and careful way in which she rendered it caused not a few to cherish the wish that she had given the audience a further specimen of her solo singing. Altogether, Mr Kennedy and his family made a most excellent appearance last night; and many will look forward to his promised visit next March with a considerable degree of pleasure.—*Dunfermline Saturday Press*, Nov. 13.

BOULOGNE-SUR-MER.

(To the Editor of the "Musical World.")

MR EDITOR,—A printer's error appeared in my letter of Nov. 3 in reference to one of the best actresses we have in Boulogne. I wrote of Mdlle Blanche Ollivier:—"wonderfully good in *Nou-nou* and no less wonderfully so as the Duchesse Totoche in *Les Chevaliers de la table ronde*." Instead of "wonderfully so as the Duchesse, &c.," it appeared in your columns as "wonderfully bad." Mdlle Ollivier is always full of life, no better proof could be cited than her performance as La Duchesse. Mdlle B. Ollivier is one of the Schneider school, and just suited to the parts she undertakes. Her sister, Angèle Ollivier, too, is excellent in such parts as Henriette in *Les Deux Orphelins* and grand dramas. Blanche, as Marie, in *Les Mousquetaires au Couvent*, is very nice and quiet; in *Les Brigands* she is quite captivating, as Fragolette.

X. T. R.

P.S.—Nothing new—only a grand historical drama to-morrow, produced at Dunkerque last year, and written by the manager, M. Clampagne, entitled *Les Martyrs de Strasbourg ou l'Alsace en 1870*.

HAMBURG.—Anton Rubinstein's three-act opera, *Der Dämon*, has been performed at the Stadttheater. The composer and principal artists were repeatedly called on. Boito's *Mefistofele* will be performed here for the first time in Germany.

CHARLES HALLÉ'S MANCHESTER CONCERTS.*

The programme of the second concert was as under:—

Overture, *Egmont* (Beethoven); Concert Air (Mme Koch-Bossenberger), "Ach was verbrach"—first time (Mozart); Caprice, piano-forte (Mr Charles Hallé) in E, Op. 22 (W. S. Bennett); Lieder (Mme Koch-Bossenberger)—(Jensen, Schubert, and Eckert); Grand symphony, "A Rustic Wedding," in E flat (Goldmark); Ballet music from *Polyeucte*—first time (Gounod); Solo pianoforte (Mr Charles Hallé) Grand Valse in A flat from "Le Bal"—first time (Rubinstein); Recit. and Polonaise (Mme Koch-Bossenberger), *Mignon* (Thomas); March, *Athalie* (Mendelssohn).

Goldmark's picturesque symphony won the heart and pleased the fancy of our musical public on its first production at these concerts, and, though the London critics were less favourable, Manchester audiences did not like the work the less when it became more familiar. Music at once so fresh, so melodious, and so easy to understand is always acceptable, and though "A Rustic Wedding" may be condemned as deserving to be called by that phrase of dire import, "programme music," we are not ashamed to confess our hearty enjoyment of it. The symphony—which would not be less enjoyed if it were more appositely called—was splendidly played, and the unity of the band throughout the evening was the theme of general praise.

From Goldmark's exquisite story of a homely festival in the country, with its dreamy and poetical episodes, in Gounod's gorgeous pagan revels, was a great leap. The ballet music to the French composer's latest opera is superior even to his additions to *Faust*. It is, of course, only possible to enter fully into the composer's meaning when the scenes the music illustrates are actually before us on the stage, but if any ballet music can be said to be independent of such assistance, the *Polyeucte* music assuredly can. As we listen we can almost see the priests in the temple, the shepherds at the great feast of Pan, and the soldiers on the march. The Bacchanalian orgies are almost pictured, and so varied the themes, so rich the colouring, that the audience listened as if they were also witnessing the struggles between the old and the new which are portrayed in the opera, and at the end of the magnificent chorale describing the triumph of Christianity, the applause was continued long enough to prove that some at least would have been glad to have the last movement repeated. We can scarcely doubt that Mr Hallé will take an early opportunity of repeating this splendid music. While the composer who can write music like this is alive, no one can say that the age of the great masters is at end. (It must have greatly improved since it was last heard at St James's Hall and the Crystal Palace.—*Dr Blüthge*.)

It was a real treat to hear Sterndale Bennett's delightful "Caprice"; and English amateurs have always good reason to be proud when the works of this distinguished musician are given, when performed under such conditions as was this beautiful composition last evening. How Mr Hallé played it we need not say, and we are unconscious of insular prejudice when we add that the "Caprice" was more worthy of Mr Hallé's powers than Rubinstein's Waltz, which he played so brilliantly in the second part.

Mme Koch-Bossenberger, who made her first appearance, has what may be almost called a phenomenal voice; its range is indeed extraordinary, and she has no difficulty in reaching notes which ordinary sopranos never attempt. But though Mme Bossenberger's execution is very clever, and her high notes exceptionally pure, we admired her delightful singing of Jensen's and Schubert's songs more than her more difficult displays. She gave us all the poetry of those gems without destroying their simplicity, and no one could hear her delivery of them without crediting her with rare, musical, and dramatic instincts. Mme Bossenberger was more than once re-called.

On the Thursday following *The Creation* was to be given, with Mdlle Pyk, Mr Maas, and Mr Santley as principal singers.

BERLIN.—Mme Adelina Patti has been singing at the Royal Operahouse, where, as everywhere else, she achieved a colossal triumph. The first two operas in which she appeared were *Il Barbiere* and *La Sonnambula*. (Read your *Musical World*, old 'oss.—*Dr Blüthge*.)

* *Manchester Examiner and Times*, Nov. 6.

SARAH BERNHARDT AT NEW YORK.

(By "Telegraph" special wire.)

Accounts from New York continue to describe the reception given to Mdle Sarah Bernhardt as madly enthusiastic, the correspondent of the *Figaro* declaring that had the eminent *tragedienne* arrived in the States a month earlier, she would only have had to offer herself to be elected President instead of General Garfield. Not having been able to honour their guest in such a conspicuous manner, the hospitable New Yorkers have sought to perpetuate her name by conferring it on every imaginable article of every-day life. They have invented "Sarah Bernhardt" bon-bons, hats, and boots; her face is seen painted on all the plates in the crockery shops, and New York is literally flooded with her portraits, of all sorts and sizes. At the hotel where Mdle Sarah Bernhardt resides, an attendant is told off solely to take in the presents and bouquets, showered on her by admirers and by tradespeople who wish to obtain a visit from the celebrated actress. Already a room set apart for these tributes is half full of articles of every conceivable kind. "Sarah Bernhardt" cigars are sold at high prices, while those formerly dedicated to a famous *prima donna*, who shall be nameless, have receded in value. It is to be added that Mdle Bernhardt rarely goes out except to the theatre or to rehearsal. On one occasion, however, she visited the Park Theatre to witness the performance of Miss Clara Morris, and was enthusiastically received by the audience, who rose as she entered, while the orchestra played the "Marseillaise." After the performance, she was obliged to leave by the stage door, in order to escape the crowd outside. A deputation from Alsace and Lorraine recently waited on Mdle Bernhardt, and, presenting her with a basket of flowers, expressed their admiration of the way in which, at Copenhagen, she had proposed the famous toast to "La France entière." The one bitter drop in this cup of pleasure is the amount—over a thousand pounds—in which Mdle Bernhardt was mulcted by the New York Custom House for duty on her many and costly dresses. Apart from this little trouble the trip is an immense success, and our American cousins are making still more of their unparalleled guest than did her London admirers two years ago, which is saying a great deal for Transatlantic enthusiasm.—*Paris, Wednesday night, Nov 17*

POPULAR CONCERTS.—Mr Arthur Chappell has commenced his twenty-third season in a manner at once unpretentious, dignified, and becoming. The programme of Monday night was exactly what we are entitled to look for from these admirably conducted entertainments. That Mozart's Serenade in E flat, for wind instruments exclusively (referred to in our preliminary notice), would be a success might have been taken for granted; and a genuine success it was, as the applause following movement after movement, from an audience that crowded St James's Hall, sufficed to prove. The prominent share given to the clarinet shows the sympathy entertained by Mozart for this instrument at a certain period in his career; and on the present occasion we had Mr Lazarus, our own clarinetist for more years than need be reckoned, as its leading representative, with an associate no less eminently worthy than Mr Egerton as second. The addition of two oboes to the score was an after-thought of Mozart's (a happy after-thought!); and none could be otherwise than satisfied with such proficientes as M. Dubruog and Mr Horton to account for it. Add to these Messrs Mann and Standen at the horns, Messrs Wotton and Haveron at the bassoons, and no wonder the execution in all respects should be complete. The revival of a comparatively unknown work by Mozart is sure of a cordial reception, and the twenty-third season of the Popular Concerts could not have been "inaugurated" more auspiciously than by the Serenade in E flat—a thing of beauty from end to end, and a valuable acquisition to a repertoire already counting masterpieces in numbers. The pianist on Monday was Mdle Janotha, who played Mendelssohn's *Andante* in E flat with Variations ("posthumous") so much to the general satisfaction that she was called back to play again, her selection judiciously falling upon a, by this time, tolerably familiar *Caprice* in E minor from the same pen. The triumph of the evening, however, was achieved by Signor Piatti, in a sonata by Locatelli, a violinist of the eighteenth century, many of whose works may, with skilful arrangement, be as well adapted for violoncello as for violin.

Signor Piatti had a reception worthy his distinguished merits, and, playing his very best, was enthusiastically applauded and twice recalled. Two songs by Mozart and one by Rubinstein were contributed by Mdme Koch-Bossenberger; and the concert was brought effectively to an end with Beethoven's Trio in B flat, for piano, clarinet, and violoncello, the performers being Mdle Janotha, Mr Lazarus, and Signor Piatti.—At the first Saturday afternoon concert Schumann's Quartet in A major, last of the three dedicated—"in inniger Verehrung"—to Mendelssohn, was admirably played by MM. Straus, Ries, Zerbini, and Piatti. The second movement of this, an air with variations in the free style, and the quaint *finale*, in which monotony is avoided by repeated changes of key, would of themselves suffice to declare the hand of their composer. The pianist was Mdle Janotha, who, with her accustomed mechanical precision, gave Beethoven's (so-called by every one but Beethoven) *Sonata Appassionata*, and joined Signor Piatti in Mendelssohn's Second Sonata (D major) for pianoforte and violoncello. Herr Straus introduced a *Saltarella* for violin, with pianoforte accompaniment (Mr Zerbini), by the late regretted Molique, which he executed with a *brío* and facility that would have satisfied Molique himself. The vocalist was Mdle Antoinette Sterling, whose deep-toned, penetrating contralto, and earnest expression, had full scope in Schubert's *Lied*, "The Monk and the Crusaders," and Arthur Sullivan's "Thou art weary"—in which we are reminded, at the end of each successive verse, by Adelaide Proctor (authoress of the words), that "life is dreary." The hall was crowded. On Monday evening, when, despite the uninviting weather, there was a large attendance, the capital piece was Mendelssohn's quartet in F minor, composed at Interlaken, some months before his death, and in all probability the last thing that came in a complete shape from his ever active pen. This magnificent work, irreproachably rendered by MM. Straus, Ries, Zerbini, and Piatti, created a profound impression, and, seeing the favour with which it was greeted, one could not but feel surprised that the present should only have been its third performance since the birth of the Monday Popular Concerts. Nevertheless, it cannot be heard too often. Signor Piatti, to whom we are indebted for the revival of so many examples of the old Italian school, played a sonata by Giuseppe Valentini, a violinist of renown during the first half of the 18th century. Many of Valentini's sonatas are written so as to suit either violin or violoncello, and the one to which we now refer belongs to them. Signor Piatti, a learned musician, no less than an incomparable *virtuoso*, has constructed a pianoforte accompaniment upon the original "thorough bass;" and this materially enhances the effect of the sonata, which, it is almost superfluous to add, was rendered in absolute perfection. Mdle Janotha, again the pianist, chose Chopin's somewhat stilted *Polonaise* in F sharp minor, joining Herr Straus and Signor Piatti in Mozart's sixth trio (E major), a work all melody, after playing which, on one occasion, Mendelssohn turned round to the company and said—"Ah! then, indeed, music was young." Young it was, and healthy too, as the vigorous existence of a trio composed as far back as 1788 amply proves. The singer at this concert was Miss Annie Marriott, who contributed an air from *Allessandro*, seventeenth of Handel's thirty-nine Italian operas, besides *Lieder* by Schumann and Schubert.—*Graphic*.

A FINE engraving of Mr Frank Holl's portrait of the renowned violoncellist, Sig. Alfredo Piatti, has been published. Few admirers of that great artist and the instrument which he handles with such masterly skill, are likely to miss the chance of possessing themselves of a copy. We understand that the number of copies struck off is at present limited.

MAD. VALLERIA.—A letter from New York (dated Nov. 1st) informs us that this admired artist is engaged by the "Symphony Society," of which Dr Damrosch is conductor, to sing the part of Marguerite in the *Damnation de Faust* of Berlioz—with Herr Henschel as Mefisto. She is also engaged at the Saalfried Ballad Concerts, where she will sing the *valse* from *Estella* for the first time in America. * * * The same letter says:—"Mdle Sarah Bernhardt is quite the Topic, and has relegated even the Election to the back-ground. They have written and published a comic song about her and her wardrobe, christened a *valse* after her, and advertised her intention of visiting a theatre at which exorbitant prices will be demanded for places opposite the box in which she will sit."

The Triumph of Mudocracy.

DEMON OF OBSTRUCTION.—Bless ye, my children!

C'en est fait!



ALDERMAN CORPUS.—O by Gog!

ALDERMAN CORPUS.—The deed is done!

ALDERMAN CORPUS.—They shan't come in!

ALDERMAN CORPUS and ATTORNEY TWIST'EM (ensemble).—They shall not have the freedom of the City!

ATTORNEY TWIST'EM.—By Magog O!

ATTORNEY TWIST'EM.—The deed is done!

ATTORNEY TWIST'EM.—They shan't come in!

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-THIRD SEASON, 1880-81.

DIRECTOR—MR S. ARTHUR CHAPPELL.

FIFTH CONCERT OF THE SEASON,

MONDAY, NOVEMBER 22, 1880,

At Eight o'clock precisely.

Programme.

PART I.—Serenade, in C minor, for two oboes, two clarinets, two horns, and two bassoons (Mozart)—M.M. Dubrucq, Horton, Lazarus, Egerton, Mann, Standen, Wotton, and Haveron; Song, "Orpheus with his lute" (Sullivan)—Mdmé Leonora Braham; Etudes Symphoniques, Op. 13, for pianoforte alone (Schumann)—Mr Eugene D'Albert (Queen's Scholar, National Musical Training School).

PART II.—Song (Mendelssohn)—Mdmé Leonora Braham; Sonata, in A major, Op. 69, for pianoforte and violoncello (Bethoven)—Mr Eugene D'Albert and Signor Piatti. Accompanist—Mr Zerbini.

SECOND AFTERNOON CONCERT,

SATURDAY, NOVEMBER 20, 1880,

At Three o'clock precisely.

Programme.

Quintet in C major, No. 5, for two violins, two violas, and violoncello (Mozart)—M.M. Straus, L. Ries, Zerbini, Burnett, and Piatti; Air, "Come, Margherita, come," *Martyr of Antioch* (Sullivan)—Mr Edward Lloyd; Kreisleriana, for pianoforte alone (Schumann)—Mdlle Janotha; Song, "I'll sing thee songs of Araby" (Clay)—Mr Edward Lloyd; Trio in B flat, Op. 52, for pianoforte, violin, violoncello (Rubinstein)—Mdlle Janotha, Herr Straus, and Signor Piatti. Accompanist—Mr Zerbini.

Così fan Tutte.*

"Mutantur omnia."

In the lovely summer weather,
When the flow'rets bloom together,
When the bells ring merry chime,
Then is the true lover's time.

When the breeze from West was blowing
Over land and over sea,
Was my heart with joy o'erflowing,
For my love was true to me.

In the bitter winter weather,
When the blossoms die together,
Gone is scent of rose and thyme,
Doleful is the poet's rhyme.

When the breeze from East was blowing
Over wave and over lea,
Was my heart with grief o'erflowing,
For my love was false to me.

* Copyright.

LESSER EGG.

["Mutantur omnia." So much the better.—Dr Blügel.]

Last Crossing of the Oxus.

But there was a Hi upon 'em!



(By Private Wire.)—Come back immediately—you're wanted—Mudford, Griffin, Rads **** (illegible). Blow the Oxus! SCAVENGER PUNCH.—I know, I know—whose bark is worse than his bite. I twig! I come! I come! (sings):—

Amble apace, my gallant 'oss,
The ride will soon be over;
When we arrive at Charing Cross,
I'll lay thee up in clover.

(Oss ambles apace and speaks.)

They'll say a better Major-General has never sat a Gee.

SCAVENGER PUNCH (on arriving at the Cross).—

Veni, biddi, bizi!

(Lays up horse in clover and proceeds to obstruct obstruction.)

Miss BESSIE RICHARDS has gone to Liverpool on a visit to some friends.

MDME ANNA BISHOP-SCHULTZ has been spending the summer at Red Hook, State of New York, and has never enjoyed better health and spirits. She is said to sing still like a Nightingale.

MAD. MONTIGNY-RÉMAURY.—Herr Hans Richter has written a letter to this admirable French pianist, in which he expresses the real gratification it will afford him to present her, under his auspices, to the musical public of Vienna.

PORTRAIT of SIGNOR PIATTI by FRANK HOLL, A.R.A. Engraved by FRANCIS HOLL. Artist's Proofs, with Autograph of Signor Piatti, £3 2s.; Proofs before Letters, £2 2s.; Plain Impressions, £1 1s. Proof Engravings to be seen at Messrs Thos. Agnew & Sons, 394, Old Bond Street (the Publishers); and Messrs Chappell & Co., 50, New Bond Street; where Subscribers' names will be received.

MDME ARABELLA GODDARD begs to announce that her ACADEMY for Lady Students in Pianoforte Music was RE-OPENED on WEDNESDAY, Oct. 6. Classes now forming. Prospectuses of the SECRETARY, Steinway Hall, Lower Seymour Street, W.

BIRTHS.

On October 8, at Graham's Town, South Africa, the wife of CHARLES F. DAVISON, M.A., Barrister-at-Law, of a son.

On the 11th of November, at Grassendale, West Dulwich, the wife of R. SLOMAN, of a son.

TO CORRESPONDENTS.

JEANNE D'ARC.—Aussi aimons nous la lutte et y reviendrons. ARCHIBALD RAMSDEN (of Leeds).—The first monthly part will be ready a week in advance of Christmas. Be on the alert.

A. B. B. (Edinburgh).—Received, and will be attended to, as soon as possible.

DR SMUDGE.—Smudge it out. It is not worth printing. Let libellers chuckle to their heart's content; but do not help to circulate their libels. The worst place to apply to for such a purpose is the office of the *Musical World*, where Mr W. Duncan D. sits supreme—courteous, affable, just, but abominating calumny, and lighting his pipe with anonymous personalities.

To ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, NOVEMBER 20, 1880.

Sarah Bernhardt.

Those who would like to know more of Sarah Bernhardt, should read a little book, entitled "*Dans les Nuages, Impressions d'une Chaise, Recit recueilli par Sarah Bernhardt—illustré par Georges Clairin.*" It is a description of her voyage in a balloon, accompanied by Georges Clairin, and an animated chair (perhaps—*qui sait?*—the very cane-bottomed chair immortalized by Thackeray). There it will be seen that Sarah's poetical instinct is by no means limited to the drama, to sculpture, or to painting; but that she can shine poetically, not only in the clouds ("*dans les nuages*") but above the clouds—like Shelley's Skylark, singing as she soars! While the clouds beneath her were chastising the earth with tempest, Sarah—whose other name is "Sol"—Doña Sol—beheld the sun. How the sun, after that one glimpse, ever allowed his ethereal namesake to descend to earth again, instead of compelling her to join that luminous procession which is gradually leading him, with all other suns and systems, to annihilation, in the all powerful refulgence of that great central star which, nonillions of years hence, must absorb the whole universe (but still eludes the telescope), is, and must indeed for ever remain, a puzzle. As it happened, Sarah got back once more to *terra firma*, and the infirm Comédie Française. *Quelle Comédie!* Nevertheless, let all who would like to know more of Sarah Bernhardt, read "*Dans les Nuages, Impressions d'une Chaise.*" The "*Chaise*" (or chair, as we should call it), in the supposed narrator—a *Chaise* incarnate, an ambitious *Chaise*, aspiring to what it would have thought impossible until Doña Sol took it up with her in a balloon and sat upon it. They will derive from its perusal that "the divine Sarah" (hats off!)—Sarah Bernhardt—is no ordinary woman, but rather a mystic, who years hence will be memorialized as "St Sarah." The aeronaut who conducted this never-to-be-forgotten ascent was the famous Louis Goddard, the French Coxwell. (The book can be obtained at Charpentier's—Paris.)

Service Tree and Table, Tadcaster.

Dishley Peters.

THE HENRY SMART MEMORIAL FUND.

A local meeting of the Committee was held in Oxford on Thursday the 11th inst., at the rooms of the Rev Henry Deane, of St John's College. Dr Corfe, organist of Christ Church and Choragus of the University, was in the chair.

The proceedings were opened by the Hon. Secretary, Mr Robert S. Calcott, reading a statement of the progress made in establishing the Fund since the commencement of the undertaking. The subscriptions amounted to about £300—of which sum a considerable portion had been obtained through the exertions of Mr Walter Parratt, Mus. Bac., organist of Magdalen College, who had not only given an organ recital at Huddersfield on behalf of the Fund, at which £12 was collected, but had also himself obtained about £30 by canvassing among his friends.

The meeting was unanimously of opinion that, were Mr Parratt's example to be followed by other eminent musicians, whose names are on the Committee, the sum required for the establishment of a Musical Scholarship would be quickly obtained. The Hon. Sec. made a further statement to the effect that H. R. H. the Duke of Edinburgh had kindly promised to preside at a general meeting of the Committee when a sum of £800 or £1000 had been subscribed.

On the motion of Mr J. C. C. McCaul, it was then decided that a circular, drawing attention to the foregoing particulars, should be drawn up and sent to the organists and conductors of musical societies in the United Kingdom, inviting their co-operation in bringing the work to a satisfactory conclusion.

Mr Walter Parratt undertook to give an Organ Recital in the Sheldonian Theatre at Oxford (for which the Curators had given permission), and suggested that a selection of vocal music from Mr. Smart's works should be sung at the same time.

Dr Corfe offered to conduct the vocal portion of the programme and to double his original subscriptions to the Fund. The arrangement of the proposed concert was left to him and Mr Parratt, and the proceedings terminated with a vote of thanks to the chairman for presiding.

NORFOLK AND NORWICH TWENTIETH TRIENNIAL MUSICAL FESTIVAL.—The committee of management have decided to hold the next Musical Festival during the week commencing Monday, October 10th, 1881. Sig Alberto Randegger, appointed (as is well known) successor to Sir Julius Benedict, has for some time been maturing his plans, and implicit confidence is placed in his long proved ability and discretion.

MR WALTER MACFARREN will deliver, at the Hull Institute, on the 30th November and 1st December, two lectures on "The Classics of the Pianoforte," which he will himself illustrate by selections from the works of Haydn, Steibelt, Mozart, Dussek, J. B. Cramer, and Beethoven—also from those of Weber, Schubert, Mendelssohn, Chopin, Schumann, Thalberg and Sterndale Bennett.

MAD. VALLERIA AT NEW YORK.—In a notice of the performance of Bizet's *Carmen* at the Academy of Music, the *New York World* says—"Mme Valleria, this charming Michaela, who returns to us with a voice richer, purer, and more flexible than ever, won a musically artistic success which ought to raise her to the highest rank among lyric artists."

COMMUNICATION (Private).—Alderman Doublebody and Dr Cheese present their compliments to the Editor of the *Musical World* and are so comfortable at Drexel's Hotel de Russie, that they intend making good use of the eighteen months left to them before they meet *Parsifal* at Bayreuth.

Frankfort-on-the-Maine, Nov. 15th, 1880.

MINNIE HAWK.—Miss Minnie Hawk has been delighting the operatic amateurs of Cassel, where Spohr once reigned supreme. The operas selected for her have been Gounod's *Faust*, Verdi's *Aida*, and Donizetti's *La Fille du Régiment*—all, of course, in German, with which she is as familiar as with English, French, and Italian. As usual, she has been eminently successful. (Being at Cassel, "where Spohr once reigned supreme," Miss Minnie might gracefully have restored *Jessonda* or *Zemire und Azor* to the stage. The heroine of either opera would fit her to a T.—Dr Blinge.)

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the music given at the fortnightly meeting of professors and students on Saturday, Nov. 13:—

Impromptu, "Die Jagd," pianoforte (Josef Rheinberger)—Mr Frank Arnold,* pupil of Mr Walter Fitton; Song (MS.), "Sleep, sweet babe" (Caroline Moseley, student)—(accompanist, Miss Caroline Moseley)—Miss McKenzie, Westmoreland scholar, pupil of Professor Macfarren and Mr Randegger; Molto Agitato in B flat minor, Andante con Moto in G flat, Allegro Appassionato in F sharp minor, and Allegretto con Grazia in E, from the *Nuits Blanches*, Op. 82, pianoforte (Stephen Heller)—Miss Stevenson, pupil of Mr F. B. Jewson; Trio, "O memory" (Henry Leslie)—(accompanist, Miss Rose Evans)—Miss Kate Bentley, Miss Annie Gray, and Mr Robertson, pupils of Mr Randegger; Postlude, in D minor (MS.), organ (Rowland Briant, student)—Mr Rowland Briant, pupil of Mr H. C. Banister and Dr Steggall; Songs, "The Willow Tree," and "All along the Valley" (Walter Macfarren)—(accompanist, Miss E. Foskett)—Miss M. Spencer Jones, pupil of Mr F. R. Cox; Sonata, in E flat (MS.), pianoforte and violin (W. G. Wood, student)—Mr W. G. Wood* and Mr Frank Arnold, pupils of Professor Macfarren, Mr Harold Thomas, and Mr Sainton; Duo, "Cantando un di" (Clari)—(accompanist, Mr C. T. Corke)—Miss Thudichum, Parepara-Rosa scholar, and Miss Margaret Cockburn, pupils of Mr Garcia; Andante and Variations, in B flat, Op. 45, two pianofortes (Schumann)—Miss Jane Hogg and Miss Frances Smith, pupils of Mr O'Leary; Recitation, "Une Réverie" (Claud Templier)—Miss Chandler, pupil of Mr Walter Lacy; Adagio, in D (MS.), violin and pianoforte (William Sewell, Novello scholar)—Miss Kathleen Watts and Mr W. Sewell, pupils of Professor Macfarren, Mr Sainton, and Mr Westlake; Valse, "Ah! che assorta" (Venzano)—(accompanist, Miss Blanche Cornish)—Miss May Moon, pupil of Mr Goldberg; Toccata, in D minor, organ (Bach)—Miss A. Robinson, pupil of Mr H. R. Rose; Song (MS.), "To fair Fidele's grassy tomb" (E. M. Hunt, student)—(accompanist, Miss E. M. Hunt)—Miss Florence Norman, pupil of Mr Prout and Mr F. R. Cox; Romance, in F sharp, Op. 28, No. 2, pianoforte (Schumann), and Impromptu, "The Sighing Wind," pianoforte (William H. Holmes)—Miss Louise de Nohac, pupil of Mr W. H. Holmes; Trio, "Protect us through the coming night" (Curschmann)—(accompanist, Miss Dinah Shapley, Lady Goldamid scholar)—Miss Effie Clements, Miss Booth, and Mr Sinclair Dunn, pupils of Mr Fiori; Three Studies, in C minor, E, and D minor, pianoforte (John Baptist Cramer)—Master Gywn, pupil of Mr Kemp.

OFFENBACH.

(By Private Wire.)

The gala-performance in honour of the late Jacques Offenbach, given to-day at the Variétés, was a brilliant success. A full account of it will be sent for next week's issue of the *Musical World*.

X. X. X.

Paris, Thursday, Nov. 17.

At the Crystal Palace Concert this afternoon Beethoven's *Egmont* music will be given.

DR FRANCIS HURFFER delivered his promised lecture on "Musical Criticism" at the London Trinity College, on Thursday evening. We shall return to the subject.

MILLE CLARA LOUISE KELLOGG.—This accomplished American artist, who obtained, some time ago, so great a success at the Imperial Theatre in Vienna, is engaged by Herr Alfred Fischhoff for a winter tour through the principal towns of the Austrian dominions, to be followed, most probably, by another, during which she will sing at the leading operahouses of Italy. Already at Brünn, in Moravia, Mdle Kellogg has appeared in several operas with brilliant success.

At the Saturday Popular Concert to-day, Mozart's fine quintet, in C major, for stringed instruments is the great attraction of the programme. For Monday evening the second of his two Serenades for oboes, clarinets, horns, and bassoons (C minor) is announced, and Master Eugene D'Albert (a rare phenomenon) is to play Schumann's *Etudes Symphoniques*.

* With whom this subject is a Second Study.

CONCERTS.

WIMBLEDON.—The best concert given at Wimbledon for some time past was that at the Lecture Hall on Wednesday evening the 27th, arranged by Miss H. Sasse, who played Beethoven's *Sonata Appassionata* in a brilliant manner, the movement marked *Allegro assai* being especially worthy notice. At its close she was greeted by a storm of applause. Miss Sasse also played Weber's Duo Concertante for piano and clarinet with Mr Lazarus, and took part with Messrs Kummer and Steinhardt in Mendelssohn's C minor Trio. Mr Lazarus played a solo by Mohr, with his usual artistic finish, which was thoroughly appreciated by the audience. Herr Kummer gave the Romanze in G of Beethoven, with two "Hungarian Dances," by Brahms, and was warmly applauded. Herr Steinhardt exhibited his talent in solos by Leclair and Bach. Mozart's Clarinet Quintet, in A, was also finely rendered by Messrs Lazarus, Kummer, Theod, Starr, and Steinhardt. Miss Nessie Goode, A.R.A.M., contributed three songs, which elicited general applause, as did Montrose's "Love Song" and air from *St Paul*, "O God, have mercy," sung by Mr Boyes, baritone-bass of great promise, who has but recently come out in public. The entertainment was in all respects attractive.—*Surrey Comet*, Oct. 30.

MISS ADELE MYERS ("medallist" of the Royal Academy of Music) and Mrs Walter Abrahams (amateur) gave an entertainment, at Steinway Hall, on Thursday evening, Nov. 11, in aid of the "Jews' Infant Schools," which realised £135 for that estimable charity. All who assisted gave their services. Miss Adele Myers (contralto) sang the air from *Dinorah*, "Fanciulle che il core," and, with Mr Benn Davies, "La bella Giulia," at the conclusion of which latter both artists were recalled. The audience were not over-demonstrative, there being only one encore, and that was for the Styrienne duet, "Das Echo," by Mmes Liebhart and Emes. Mme Liebhart pleased greatly in Mr G. B. Allen's "Little bird so sweetly singing" (flute *obligato*, Signor Carizzi) and in two German *lieder*, "Guten Morgen" and "O das ist Gut." Miss Grace Lindo imparted the true expression to Mr Millard's "Waiting" and "Alla stella confidente" (violinello *obligato*, Mr Alfred Abrahams). Mr Benn Davies introduced "An evening song," a charming composition by Blumenthal. Miss Josephine Lawrence, the pianist of the evening, joined Messrs Garrett and Abrahams in the first movement of Mendelssohn's D minor Trio, which was so played that the loss of the *andante* and *finale* was to be regretted. Miss Lawrence also gave Chopin's Scherzo in B flat minor. Miss Shapley (R.A.M.) and Mrs Walter Abrahams accompanied the vocal music in the first part. The second part commenced with Auber's overture to *Masaniello*, arranged for piano duet, violin, and violoncello, and was performed by Mrs W. Abrahams, Miss Abrahams, Mr A. Abrahams, and Mr S. Garrett. Upon this followed Mr George Grossmith's "Satirical Musical Sketch," entitled *Cups and Saucers*, in which Miss Adele Myers as Mrs Nanken Worcester, Mr Conrad I. Davies as General Deelah, and Miss Lizzie Woolf as Jane, acted and sang with much spirit. Mrs Walter Abrahams played the accompaniments.

A CONCERT was given by the *employés* of the London and North Western Railway at the Meeting Room, Euston Station, in aid of the North London University College Hospital. The singers were Miss Helène Grieffenhagen, Messrs H. Davies, Turner, Norton, and Moss; the pianist was Mme Clippendale. Miss Barkley (R.A.M.) and Mr W. Crane (North-West Academy of Music) accompanied the vocal music. The West London Orchestral Society (with Mr R. Bussey, leading violin, and Mr W. R. Cave, conductor) played several pieces; their conductor's overture, *Cœur de Lion*, and Mr Farmer's "Pageant Music" being especially admired. Among other successful vocal pieces was "O luce di quest' anima," sung by Miss Grieffenhagen, who, being re-called, substituted the well-known ballad, "Somebody." Sullivan's "Sailor's Grave" (Mr J. Norton), and Miss Zimmermann's "Love, I may not tarry here" (Mr T. Moss) were also heard with satisfaction. Mme Clippendale won golden opinions by her performance of Sir Julius Benedict's "Welsh Airs" and Walter Macfarren's "Rondo grazioso," both of which she played in her best manner. The concert ended with an effective performance, by the band, of Herr Gungl's "Jungherren Tanze." The attendance was large, and the seating arrangements were well carried out under the direction of Mr H. Bull.

MR JOHN CROSS gave his first concert in the Cavendish Rooms on Wednesday evening, November 3rd. The singers were chiefly pupils of Mr Cross, who himself introduced several "illustrations," as examples. Among these were two songs by Mr Henry Pontet (composed expressly for Mr Cross), entitled "Why did I love her?" and "I know a brook," besides Nicolai's duet, "One Word" (with Mme Murray). An arrangement, by Mr G. B. Allen, for soprano, contralto, tenor, and bass, of Ascher's well-known "Alice, where

art thou?" was exceedingly well rendered by Miss Minnie Nottage, Mme Tatford, Messrs Tapper and Cowdy. Mme Tatford afterwards gave Henry Smart's always welcome "Lady of the Lea," and was unanimously applauded. Mr F. Sewell Southgate was accompanist.

SURBITON.—A concert took place at the Lecture Hall, on Monday evening, for the benefit of Miss Walker, at which several well-known artists lent their assistance. Mme Adeline Paget sang "O luce di quest' anima" and an English ballad, besides joining Signor Rocca in a duet from *Le Nozze di Figaro*. Signor Rocca sang "Les Rameaux" and "Largo al Factotum." The instrumentalists were Herr Hause and Mr Rost (pianoforte), Herr Otto Booth (violin), Herr Schuberth (violinello), and Herr Oberthür (harp). The concerted pieces included Trio in B flat, Op. 97 (Beethoven), and Trio in E flat (Hummel). Encores were awarded to Herr Hause, for a solo on the pianoforte, Herr Oberthür, for a solo on the harp ("Couds and Sunshine"), and Herr Schuberth, for a solo on the violinello. Herr Schuberth conducted. The hall, notwithstanding the unfavourable weather, was crowded. It is a long time since Surbiton has enjoyed so attractive a musical entertainment.

MISS THERESA BENET, "Clothworker's" scholar at the National Training School of Music, and pupil of Dr Bridge of Westminster Abbey, gave an "organ recital" on Wednesday evening at Lancaster Hall, Notting Hill. Miss Benet played in the first part of the programme a fantasia and fugue by Merkel; the minuet and trio from Sterndale Bennett's symphony in G minor; an *allegretto* in C, by Gade, and a *Toccata* in F, by J. S. Bach. In the second part she gave Mendelssohn's organ sonata No 2, joined Mr Edward Parfitt in an *adagio* for violin and pianoforte, by Merkel and terminated her recital with Henry Smart's organ overture in D. Miss Bessie Cox, during the evening, sang Gounod-Bach's "Ave Maria" (with organ and violin accompaniment), and Sullivan's "My dearest Heart"; Mr Parfitt played a *Ballade* and *Polonaise* for violin, by Vieuxtemps, and Mr Charles Marshall accompanied.

LOVE LYRICS.

No. 2.

JEANNIE'S GRAVE.*

The auld kirk was bathed in the warm sunset's glow,
And the glintin' rays peeped through the trees,
The ripe heather bloom shed its sweetest perfume,
And the lark carolled forth to the breeze,
As we laid her to rest 'neath the auld yew tree
That stands like an angel keepin' guard,
Wi' leafy wing outspread, o'er the ashes o' the dead,
In a corner o' the auld kirkyard.

O the auld kirkyard, the dear kirkyard,
There's nae place half sae dear as the auld kirkyard.

Jeannie was my bride, but roughly flowed love's tide;
Her father wadna gie his consent,
The farm was but sma', and couldna keep us a',
Besides, he was behin' wi' his rent;
The laird's son was kind—but oh! 'twas hard to bind
The hand where the heart had nae regard,
So Death stepp'd in between, and reft o' bonnie Jean,
Love's sun has set in the auld kirkyard.

O the auld kirkyard, the dear kirkyard,
Heaven's richer now she sleeps in the auld kirkyard.

I stood by her grave as the nicht's shadows fell,
And the auld kirk was shrouded in gloom,
Till the bright evening star that gleamed from afar
Traced the shade o' the cross on her tomb.
At that sign fled despair, I uttered a prayer,
As I knelt on the deep-tinted sward,
That at last I might rest on Jeannie's loving breast
In a corner o' the auld kirkyard.

O the auld kirkyard, the dear kirkyard,
Fond mem'ry weaves its spell roun' the auld kirkyard.

* Copyright.

WETSTAR.

A violin, 1736, by A. Stradivarius, and one, 1758, by Guarnerius, both guaranteed genuine, are now offered for sale in Brussels, the former for 22,500, the latter for 10,000 francs.

PROVINCIAL.

MANCHESTER.—M^{me} Albani, who sang at Mr de Jong's popular concert on Saturday night, is not only one of the most accomplished dramatic singers now before the public, but she has scarcely more than one rival in renown. She came to England some years ago unknown and unheralded, and immediately won the favour of the fastidious London operatic audiences. Since that time her progress has been continuous. Her voice, naturally sympathetic and wonderfully pure in the upper register, has gained in volume and richness, but it retains all its charming freshness, and is, indeed, a perfect *voix de jeunesse*. On Saturday, M^{me} Albani, who sang here for the first time for some years, astonished and delighted a very large audience in three different styles of vocal music. Her brilliant *bravura* singing in Bellini's "Qui la voce" was not more admired than her exquisitely pathetic and devotional rendering of the always welcome "Angels ever bright and fair," which she repeated in response to the persistent entreaty of the audience. And not less finished was her delivery of the two Scotch songs, "The blue Bells of Scotland" and "Robin Adair." Since Catherine Hayes, few singers indeed have thrown more intense feeling into simple songs of this class than M^{me} Albani, who must have been much gratified by the enthusiasm her singing created. Mr Burgon, a new bass, was heard here for the first time at this concert, but as nervousness prevented his doing full justice to his powers, we will wait another opportunity for saying more than that his voice is powerful and his intentions were excellent. Mr de Jong's orchestra is more than equal to all that its conductor demands from it, and we question if he ever had a finer body of instrumentalists. The overtures, dance music, and the orchestral selection from *Guillaume Tell*, were all admirably played, and the solo instrumentalists frequently gave excellent account of themselves. Mr Maas will sing at the next concert, and we understand that Mr de Jong intends giving in the course of the season *The Martyr of Antioch*, Mr Sullivan's latest work.—*Manchester Examiner and Times*, Nov. 8.

BRIGHTON.—On Saturday afternoon Mr Kuhe gave his second subscription concert under the Dome of the Royal Pavilion, to a crowded audience. The attraction was M^{me} Albani, who sang in the first and second parts of *The Creation*—how sympathetically need not be added. The distinguished Canadian songstress was in fine voice. Mr Edward Lloyd and Signor Foli were her worthy associates, and when the trio of celebrated artists, with the conductor (Mr Kuhe) came forward, they were warmly welcomed. A London orchestra, under the leadership of Mr Val Nicholson, gave the instrumental parts, the choruses being undertaken by Mr Kuhe's Festival Choir. * * * * The weather was particularly unpleasant out of doors, and this favoured indoor entertainments. On a boisterous Saturday the Aquarium is always a favourite resort, not only for visitors, but townspeople; and yesterday proved no exception to the rule. The afternoon was set apart for a classical chamber concert, in which Messrs W. Coenen (pianoforte), W. Wiener (violin), and D'Aubert (violinello) appeared as instrumentalists, and M^{lle} Evans Warwick as vocalist. In the evening the Brothers Wardroper concluded a week's engagement. * * * * Mr Brandram recited *The Tempest* in one part of the Royal Pavilion, and the band of the 5th Dragoons gave a promenade concert in another.

SOUTHPORT.—Mr J. S. Watson began the ninth season of his Subscription Concerts in Cambridge Hall, on the 5th inst. Besides the "Liverpool Vocalists' Union," Mr Watson secured the aid of M^{me} Lemmens-Sherrington (now, under the direction of Mr Keppel, making a farewell tour in the "provinces"), M^{me} Enriquez, Messrs Redfern Hollins, Bridson, and Frederic Cliffe. The concert was in all respects attractive, and the audience liberal in applause. M^{me} Lemmens-Sherrington gave "Angels ever bright and fair" in truly devotional style. M^{me} Enriquez sang Gounod's "There is a green hill far away" in a manner that would have satisfied even its exacting composer. Mr Redfern Hollins, in songs by Bernhardt and Blumenthal, and Mr Bridson, in "The sea rules all," from Henry Smart's *Bride of Dunkerron*, each received well merited applause. Among the audience were the patients in the Convalescent Hospital, kindly invited by Mr Watson.

BELFAST.—The first Subscription Concert of the sixth season of the Belfast Choral Association took place in the Ulster Hall on Friday evening, November 12th, and attracted a large and appreciative audience. Many pieces were encored, and the members of the Association (numbering about 200), under the direction of Mr Wm. J. Kempton, proved what may be done with great works even without the aid of an orchestra. Besides Mr Frederic Archer, who presided at the organ, and played several solos, the services of M^{me}

Cross Lavers, Miss Damian, Messrs Harper Kearton and Henry Cross were engaged, all of whom did credit to the occasion, Miss Damian and Mr Kearton being especially successful. The feature of the evening was Beethoven's "Vesper Hymn," which the chorus sang with evident love for their task, well meriting the general and hearty applause that followed. A spirited rendering of Dulciana's "National Anthem," brought an enjoyable concert to an end amid hearty cheers. [Who's "Dulciana"?—Dr Blüthner.]

DARLINGTON.—Mr J. W. Marshall gave a concert here on the evening of the 9th inst. to a very large and easily satisfied audience. M^{lle} Victoria de Bunsen was the vocal "star," and her facile execution of "Non più mesta," from Rossini's evergreen *Cenerentola*, captivated all hearers. Nor was she less happy in Sullivan's "Let me dream again," which received and merited the warmest applause. M^{lle} de Bunsen also sang two Swedish melodies in a style that proved her a worthy representative of the fair country of "Jenny" and "Christine." Herr Fogelberg, the other singer, though evidently indisposed, in an aria from *Otello* and Milotti's "Una stella," showed considerable taste. Harp solos by Mr Oberthur, including his arrangement of "The Last Rose of Summer" and Fantasia on *Martha*, gave general satisfaction. Mr Oberthur also joined M. Hollmann in a duet for harp and violoncello, "La Priere," and played other pieces of his own. M. Hollmann, whose London reputation had preceded him, played a fantasia for violoncello by Servais, on a theme on Beethoven, a romance composed by himself, a "Transcription" of one of Chopin's mazurkas, and a Gavotte by Popper. The first appearance of a young pianist, Miss Minnie Thompson, pupil of Mr Marshall, created much interest. She played, with M. Hollmann, the sonata for piano and violoncello by Mendelssohn, and a duet for piano and harp (*Oberon*), with Mr Oberthur.

MR F. H. COWEN'S ORCHESTRAL CONCERTS.—The first of these newly-projected entertainments, the aim and plan of which have been already described, was held on Saturday night, at St James's Hall, and may be recorded in certain respects as a legitimate success. That Mr Cowen knows how to conduct an orchestra was shown conclusively at the Covent Garden Promenade Concerts, and that for his own unaided venture he would provide a band strong at all points might have been taken for granted. A truly efficient company of musicians he has engaged, exceeding in number Beethoven's ideal of "sixty." Their strength was put to the test by that great master's Symphony in F (No. 8), the overtures to *Anacreon* (Cherubini), and *Ruy Blas* (Mendelssohn), all given with striking effect. About the remaining instrumental selections we can hardly speak in terms of unqualified approval. There were two quasi-concertos, with orchestral accompaniments, one by Mr Oscar Beringer, another by M. Benjamin Godard. The work of Mr Beringer, who was his own able exponent, had already been heard at the Crystal Palace. On closer acquaintance it makes much the same impression as before—an impression derived from unquestionably clever mediocrity. How this composition in two movements (*Andante* and *Presto agitato* in E) found a place in the first programme exemplifying the scheme set forth by Mr Cowen, in his preliminary announcement, it is hard to guess. Still harder is it to imagine any pretext for the introduction of such a piece as the so-called "Concerto Romantique" of M. Benjamin Godard, a second-rate French "modern" composer with Wagnerian proclivities, which, skilfully as it was rendered by M. Musin, few, we think, will care overmuch to hear again. Side by side with these, a selection of four numbers from the second set of "Hungarian Dances," by Brahms, arranged for two performers on the pianoforte, and brilliantly executed by Messrs Cowen and Beringer, was a pleasant relief. The specimen of English orchestral workmanship contained in this programme—an overture (in C major) to *Corinne*, by Mr Julian Edwards—cannot be accepted as an instance of progress in the right direction. It is vague and shadowy throughout, exhibiting slight faculty for development and slighter for contrapuntal treatment. Some will style it "independent;" but independence of thought in a young musician does not mean flying over the heads of Haydn and Mozart. Beethoven did nothing of the kind; nor did Mendelssohn; why then should Mr Julian Edwards? What his overture has to do with M^{me} de Staël's celebrated novel Mr Edwards himself can only explain; and he having failed to do so we are only left to conjecture. The vocalists were Mrs Osgood and Mr Santley, both singing their best, the lady selecting an air from Gounod's *Reine de Saba* and a charming song ("The rain is over") from Mr Cowen's *Deluge*, the gentleman confining himself to "Si les filles des Arabes," the characteristic song of Ourrias the bull-tamer, in *Mireille*, second best, if not indeed best, of Gounod's operas. Mr Cowen met with a cordial reception, and the sooner he gives us his new symphony in C minor (No. 3), the better. The programmes of the Saturday Orchestral Concerts are enriched with historical remarks and careful analyses, admirably written and evidently from a practised hand.

MUSIC IN LIVERPOOL.

(From a Correspondent.)

In spite of the uncompromising torrents of rain and fogs whose entire monopoly I had, in my ignorance, believed to be enjoyed by London, my visit to Liverpool on the present occasion was well-timed. I arrived the day before the performance of F. H. Cowen's *Corsair*, at the Philharmonic Society's concert. My first intimation of the event was derived from the elaborate preliminary notice of a distinguished local critic, with whose unqualified eulogiums of the work we all, I believe, coincide. The enthusiastic writer has, you will observe, well prepared the Liverpool public, which, though enjoying a reputation for unparalleled frugidity, is also accredited with more than average intelligence. Mr Cowen is apparently no stranger in Liverpool. His appearance on the platform called forth a manifestation of warmth, which led one to suppose that the Philharmonic audience had been somewhat maligned, and was less immaculate on the score of inflammability than is generally believed. The performance suffered slightly from the universal indisposition of the solo singers. Mrs Osgood, Miss Annie Marriott, Mr Barton McGuckin, and Mr Thurley Beale had caught colds for the occasion with a unanimity positively touching. Miss Marriott appeared enveloped in shawls, but finally evinced fewer signs of suffering than the others. The instrumental effects were occasionally varied by an unexpected sneeze from Mr McGuckin, and a hoarse growl from Mr Beale, not marked in the composer's original score. Both orchestra and chorus commenced somewhat apathetically, but a certain mysterious electricity inherent in Mr Cowen's *baton* soon imparted animation to their movements, and the performance increased in spirit to the end. The dance of Almas extorted loud demonstration of approval from the audience, though I have heard it played better, some of the wind effects being quite lost. Otherwise the cantata went extremely well as regards orchestra and chorus. Mrs Osgood sang so charmingly that she gained but little sympathy for the physical disadvantages under which she was said to be labouring. Except in an occasional uncertainty of the upper notes, her rendering of the part of Medora was as good as when she sang it with so much success in London. Miss Marriott entered with enthusiasm into the situation of Gulnare, Mr Cowen's impassioned music obtaining a realistic interpretation at her hands. Mr McGuckin was in a most pitiable condition, singing *pianissimo* throughout, except on one occasion, where the librettist had ventured to make allusion to a kiss, which inspired him with suddenly awakened energy. Mr Thurley Beale, by no means so afflicted as his comrades, did his utmost. The orchestral *entr'actes* were all much applauded, and at the close of the work Mr Cowen was called forward to make graceful acknowledgment of the reception accorded him by the public he had so effectually thawed.

B. R.

EPITAPH ON A TOMBSTONE IN * * * * *
CHURCHYARD.

*Here lies the mother of children five,
Two are dead and three are alive;
The two who are dead preferring rather
To die with their mother than live with their father.*

ST. PETERSBURGH.—Wagner's *Lohengrin*, performed for the 27th time since 1868, at the Maria Theatre was followed, a week after, by *Tannhäuser*, for the 35th time since 1874. The Italian operatic season has not been very successful as yet, although Caroline Salla is still the idol of the Russian amateurs.

BOOTH IN LONDON (From a Correspondent).—Deep interest is felt here in Mr Booth's appearance in London. The *New York Herald* telegraphs several columns of critiques; other papers give summaries. Commenting editorially, the *New York Herald* speaks of Henry Irving as an actor of melodrama and eccentric comedy, and Booth as a tragedian. The latter finds himself fettered by "Irving cannon" and artificial taste created by him; but he has, nevertheless, confidence in the London audiences, and recognizes in Henry Irving the greatest tragedian speaking the English language. (Very kind of the *N. Y. H.* Very kind, indeed.—Dr Bitting.)

MR BISHENDEN.

We have received the subjoined article from Mr Bishenden, with a request that it may be inserted in our "next number." We cheerfully comply:—

"CHESHAM, BUCKS.—A large audience filled the Town Hall, Nov. 10, to enjoy a concert given that night under the distinguished patronage of Lord Chesham, and the principal gentry. The givers of the concert knowing the worth of the name of Mr Ch. J. Bishenden at these concerts, had again engaged that gentleman from London, and the result was that the hall was crowded. Mr Bishenden sang various songs of different styles which showed his voice and finished singing to the best advantage, he sang amongst others 'The Mermaid—Man-o'-war's man'—'My little sweetheart,' and 'Hearts of Oak,' all of which gave the greatest delight to his hearers and he was cheered in the most lusty manner. Mr Stone also sang with expression 'Sweethearts' and 'Tom Bowling' and Miss H. Birch distinguished herself in two songs. Part songs, and glees were sung by a well trained choir, and the accompanists were the Misses Curtis and Birch."

We congratulate Mr Bishenden on his success, and shall watch with anxiety his future career. D. B.

"RESCUED."

Then victors swept through rebel Hindostan,
Fierce conqu'ring cohorts of the Ayoub Khan,
Taken our guns! our colours!—Sacred shield
Of England's honour on the battle field,
Tatter'd and torn a smoke discol'rd shred,
But consecrate by blood of English dead,
The fatal fight on Kush-i-Nakhud's plain
On British prestige cast a sombre stain.
To bay are brought our troops at Candahar;
From Quetta comes no help, Cabul's so far—
Men bite their lips and speak with bated breath;
The women sorrowing wail and wait their death.
Then rose above sad despair's dark'ning night
One gleam of hope, one guiding ray of light;
A man, who like Leonidas of old,
Strove still his country foremost to uphold.
We will atone—dare all—and do—his cry,
Avengers triumph, or as soldiers die,
Ran murmur low, "a march 'tis in the air,"
The route impossible for men "to dare."
Through jungles wild foot ne'er had trod before,
O'er mounts aspiring t'wards th' eternal shore;
Through hostile tribes athirst their blood to take,
The dauntless phalanx onward advance make.
Ghazni, the Afghan stronghold, now is passed,
And Candahar attained at last, at last!
No fiercer conflict India's plains e'er knew,
Yet vict'ry rests with us, "the few, the happy few";
Though one tried comrade paid with his young life
The issue of the dire eventful strife.
Hector MacLaine, as on thy list'ning ear
Broke dear old Pibroch's music British cheer,
A glorious requiem made they for a heart
That in its short span bore so well its part.
Doubtless thy spirit rose elate at sound
Of soldiers' tramp upon th' ensanguined ground;
Then, when the foe like tiger from its lair
Dragged forth their captive to the outer air,
Fronting them stood, their rage with scorn defied,
With cheer for home and England smiling died!
Float soft ye perfumed gales o'er that lone grave,
Not soon forgot amid the loved and brave.
Then let us greet with honour and acclaim
The valiant chief who saved our arms from shame,
Nor scantied meed of praise dole out to him
Who filled our cup of glory to the brim;
Laurels unfading for the hero twine,
May lustrous shine his name through rust of time,
Who red rebellion crushed with iron hand,
Ere it could set a-flame fair India's land,
And left our Standard floating proudly free,
Shield of the weak—emblem of liberty.

"CARLEON."

[The foregoing lines are dedicated to the Hero of the
Afghanistan War—SIR FREDERICK ROBERTS.]

WAIFS.

Herr Sigismund Lehmeyer has returned from Mayence.

It is proposed to erect a theatre outside the Porta Venezia, Milan.

Mdlle Vera Timanoff is appointed Grand-Ducal Saxon Court Pianist.

Mdlle Biazzi, from Cassel, has been singing at the Theatre Royal, Dresden.

The Monument to Guido Monaco at Arezzo will not be inaugurated till 1882.

A new opera, *L'Innominato*, by Sig. Taccheo, has been produced at Chioggia.

Harald der Viking, music by A. Hallén, is accepted at the Stadttheater, Leipsic.

Cesarina, by Max Wolff of Vienna, has failed at the Teatro Rossini, Venice.

Mdme Marcella Sembrich has been singing at the Imperial Theatre, Warsaw.

A. Meyerhofer, conductor at the Grand-Théâtre, Amsterdam, has died, aged twenty-seven.

The Chevalier, J. Pasquale Goldberg, has returned from his annual holiday on the Continent.

Johann Strauss has written additional numbers for his buffo opera, *Das Spitzentuch der Königin*.

Rossi, conductor of the Banda Civica, Turin, has received the order of the Crown of Italy.

Preziosa, by Smareglia, has been for some time in rehearsal at the Teatro Vittorio Emanuele, Turin.

Bizet's *Carmen* has been performed at the Theatre Royal, Munich, but achieved only moderate success.

An Italian operatic company have been giving a series of performances at the Theatre Royal, Liège.

A musical piece, *La Abadía del Rosario*, music by Señor Llanos, is announced at the Teatro Apolo, Madrid.

The *New York World* describes Campanini as "the Salvini of the lyric stage."—(What next?—Dr Blügel.)

Dr Hermann Kretschmar, of Rostock, has accepted the appointment of *Hof-Capellmeister*, at Sondershausen.

Adolph Beyschlag, of Frankfort-on-the-Maine, has been appointed director of the Philharmonic Concerts, Belfast.

Mad. Alexandrowa Kotschetowa has resigned her appointment as professor of singing in the Conservatory, Moscow.

The season at the Teatro Nuovo, Naples, was inaugurated with Félicien David's *Lalla Roukh*, a novelty in that city.

G. G. Guidi, of Florence, has published the score, for voices and instruments, of a four-part "Magnificat," in C, by Mozart.

A short time since the Teatro Real, Madrid, had to be closed for a week in consequence of the indisposition of three tenors.

Ernst, manager of the Stadttheater, Cologne, has taken a lease of the Victoria-Theater, Berlin, from the 1st October next.

Verdi's statue is to be inaugurated at the Scala, Milan, in April. A special performance of *Ernani* will be given on the occasion.

Michael Korákin, bass, a prominent member of the Russian Opera, St Petersburg, has accepted an engagement for next season at Naples.

The 4th inst. was the 143rd anniversary of the opening of the San Carlo, Naples, the opera on the occasion being *Achille in Sciro*, by D. Sarro.

The production of Longfellow's *Masque of Pandora*, music by Alfred Cellier, is fixed for January 10th, 1881, at the Boston Theatre, Boston, U.S.

Miss Dunbar Perkins (of the London Academy of Music), was elected an associate of the Philharmonic Society at the meeting on Monday night.

A German-opera company have been performing at the Armonia Theatre, Trieste. Among other works Von Suppé's *Donna Juanita* has been given.

Mdme Wilczek—who taught Mdlle Bianca-Bianchi—and Herr Rees, of Prague, are appointed Professors of Singing in the Conservatory, Vienna.

A comic opera, *Die Bürgermeisterin von Schorndorf*, text and music by Herr August Reissmann, has been produced at the Stadttheater, Leipsic.

Two new buffo operas are in preparation at the Theater an der Wien, Vienna: *In der Wilden Walachei*, by Herr Millöcker, and *Das Schloss Chatou*, by Léo Delibes.

Anton Rubinstein's *Nero* is in preparation at the Royal Opera-house, Berlin. His *Maccabäer* was performed, under his own direction, on the 4th inst., at the Theatre Royal, Hanover.

There will be Italian and Russian Operatic performances at Moscow, during the Industrial Exhibition there next year. The Italian performances will be under the management of Signor Gardini.

"Nothing," remarks the *Philadelphia News*, "so takes the conceit out of the average man as to order his paper to be discontinued and then see the editor getting along and growing rich without him."

Mdlle Antonia Kufferath was much admired for her rendering of the soprano music in Haydn's *Seasons* at the first Subscription Concert, Aix-la-Chapelle. She is a daughter of Kufferath, the well-known pianist and composer.

Sarasate will take part next month in a concert at the Concert-haus, Berlin, and play, among other things, Max Bruch's new "Scotch Fantasia" and a "Caprice Basque" of his own. ("Caprice" Fiddlestick.—Dr Blügel.)

"Anything fresh this morning?" enquired a reporter of the sole official in an American railway office. "Yes"—was the reply—"that paint you are leaning against." According to late accounts, the official was in the hospital and the reporter in jail.

The *début* of Miss Dunbar Perkins, one of the most prominent young violinists in the Academy of Music, at one of the recent Promenade Concerts, Covent Garden Theatre, under the direction of Mr Samuel Hayes, was highly successful. More will be heard of this young lady, or we are greatly mistaken.

ANECDOTE OF MAD. BISHOP.—Mdme Bishop has lately been singing here, and was exceedingly admired, and very popular in Mexico. She was in the provinces also, and I hear at some of the Theatres, her sweet sounds were sometimes paid for in fighting cocks, and cigars!—so frequently indeed, that she was obliged to advertise in the papers—that she could receive no more payments in "crowing chanticleers" and "prime Havannas."—(*Lady E. Stuart Wortley's United States*, 1849 and '50.)

HIS MAJESTY'S THEATRE.—On Thursday afternoon Gounod's *Faust* attracted a large audience. The opera went on satisfactorily until the middle of the last act when the audience was startled by the noise of an explosion behind the scenes. Mdlle Widmar went on singing with wonderful *sang froid*, emulated by Signor Runcio, but the general alarm became so great that the performance stopped, and the conductor, Signor Li Calzi, called out that there was "no danger." The stage manager then explained that the explosion had been caused by an accident to the limelight. Several persons quitted the theatre, but the opera proceeded smoothly to the end, Mdlle Widmar developing unexpected vocal power in the final trio. The gas was temporarily extinguished, but soon rekindled, the only difficulty being that experienced in the "apotheosis" of Margherita, which had to take place in *chiar'oscur*.

REGRETS.*

The footpath wound by golden fields,
And down to where the streamlet sang;
And through the trees and through the woods
A thousand laughing echoes rang.
"Oh Love to meet—oh Love to part!
How sweet thou art—how sad thou art;"
And, hand in hand, they stood and sighed,
For ah! the world was cold and wide.

"If we must part we yet shall meet—
Can love forget its love, my sweet?"
"Perhaps," she sighed, "for life forgets,
And half its burden is regrets."
Oh Love so true—oh Love so fond!
From life below to life beyond
I know you stretch, a bridge of truth
That lasts and lives from faith of youth.

Their vows were said—they parted there—
And one had hope and one despair;
And now long years have come and gone,
And still she wanders there—alone,
Oh Love so fair—oh Love so true!
Oh Love that wears the rose and rue!
May Heaven be true, though earth forgets,
And half life's burden is—regrets!

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